

STREET-ART AND SIMULATION

My point of departure is the relationship and dialogue between different medias and forms of communication. I will be researching how do street artists are using internet and how do they create their identity using websites and forums. I will try to find out fake street-artworks over the internet and i will examine the outcome.

The networks

As Gilles Deleuze hypothesises in his Postscript 'Societies of Control' (Cheng, 2008, p.22) "the key thing may be to create vacuoles of non-communication, circuit breakers, so we can elude control." The networks are feeding our lives and we are creating our lifestyles on their existence. The problem why we need to elude the control is lying behind the structure of different types of networks.

As Alexander R. Galloway's explains at his 'Protocol' (Galloway, 2004, p.4-5). There are several types of networks. I am interested in affects of centralized and distributed networks on the community. The danger of using a network lies behind giving all the control of a social structure to one control point. If the control unit turns off a network, the network can detach from rest of the network or die. As As Paul Garrin (Galloway, 2004, p.11) writes: "With the stroke of a delete key, whole countries can be blacked out from the rest of the net. With the "." [root file] centralized, this is easily done. . . . Control the "." and you control access.". What we can do to avoid this problem is described as vacuoles by Deleuze. The vacuoles are individual networks or units that can live with or without being connected to the network. There are three essential points with these structures. They can't be monitored by the main control system, they can block the water flow to the other networks and they can create their own network.

Public spaces as a network

Public space is generally understood as a space accessible to all citizens, regardless of gender, race, ethnicity, age or socioeconomic level. It is a free network that anybody could use which doesn't require any reason or mission. It is a social space to live with other people. Public spaces are mostly the streets, town squares, parks, government buildings. Some buildings and spaces like parks and government buildings have restrictions and protocols. Public spaces are shared for the open usage of the community.

This view only includes the spaces accessible to all citizens. But there are also sewers, roofs, train rails and all the other inaccessible locations. These attractive locations are creating their own psycho geographic maps in the cities. A good example for this subject is Jem Cohens fictional "Lost Book Found" (Cohen, 1996) documentary. The movie is about people who are trying to survive in New York with different techniques. A scene from the movie is about a dumpster diver, fishing fallen valuable materials in the sewers. The movie draws a hidden psycho-geographic view of NewYork. The people are living in corrupt habitats and mutating themselves with their needs. Apart from socioeconomic levels, there is no location to discover anymore. The real discovery and excitement lies behind the insecure and restricted places in the city. The hidden locations are creating their own participants and the goal is changing with different Dérives. Building Climbers, dumpster divers, phreakers, walkie talkie networkers, wireless hackers, fanzine distributors, grafitti painters, network listeners, free runners, skateboarders, treasure hunters...

The common point is to find hidden locations in the city which are essential to feed the networks of urban planning. They can be electricity, communication, transportation and pipe systems. These networks are helping to disengage the community with different needs to consume and they are building an organic structure between urban illegal participations. Every new network creates an artistic discovery process. They are becoming underground cultures like skateboarding and street art. My focus point on this matter is how do internet and street culture interact with each other in real life and how do they simulate each other?

Decentralized Street Light

With my previous project "Decentralized Street Light" I tried to create a circuit breaker on the electricity system. The goal was to give the control of a street light to the people so they can turn on or off the street light whenever they want. I build up a mock up with two ropes on it and put it on a street light in Rotterdam Mauritsstraat. The mock up wasn't tied up to the street light and it was open for participation to improve it. The mock up was a protest against the centralized public furnitures. The Decentralized Street Light project was an example of creating a physical vacuole inside the network but is it possible to create a fake street art to create a vacuole inside the networks?



Ozalp Eroz, Decentralised streetlight, Mauritsstraat, 2010

Networks of street artists

As Alan Kay (Fruin and Montfort, 2003, p.26) highlights when talking about the design of the dynabook (one of the first laptop gui plan released in 1972) "in every real sense, simulation is the central notion of the Dynabook. Each of the previous examples has shown a simulation of visual or auditory media." With this aspect, we can consider the computer as a private house with all personal materials and tools inside to simulate the real life. We can also consider internet and all the networks inside as a simulation of public space. It has its shops, playgrounds, social spaces. There are a lot of examples how internet simulates public spaces but how do public spaces simulate internet and how do street artists use these networked media?

Street artists are usually being influenced by reliable blogs like wooster collective which contains a lot of up to date information and news about famous street artists. On these blogs street artists are usually facing with their secretive practice and its link to day to day reality. Do they have to be anonymous or called with a name or a tag? "Taki183" (New York Times, 1971) is the first example for this conflict. His tag was a collage of his street address and his name. Today the conflict gets stronger with internet. As a participant of street-art the photo documentation of an artwork gets more and more important with the identity and being an individual. The paint which is bought could be low quality, the color combination could be bad, if it is a stencil there can be over-spays marks or there can be wrongly tagged letters. My interest is how do they edit or photoshop it after they took the pictures before uploading them to the websites? At this point i would like to research the ethics of the street artists. Is there any fake artworks on these blogs?

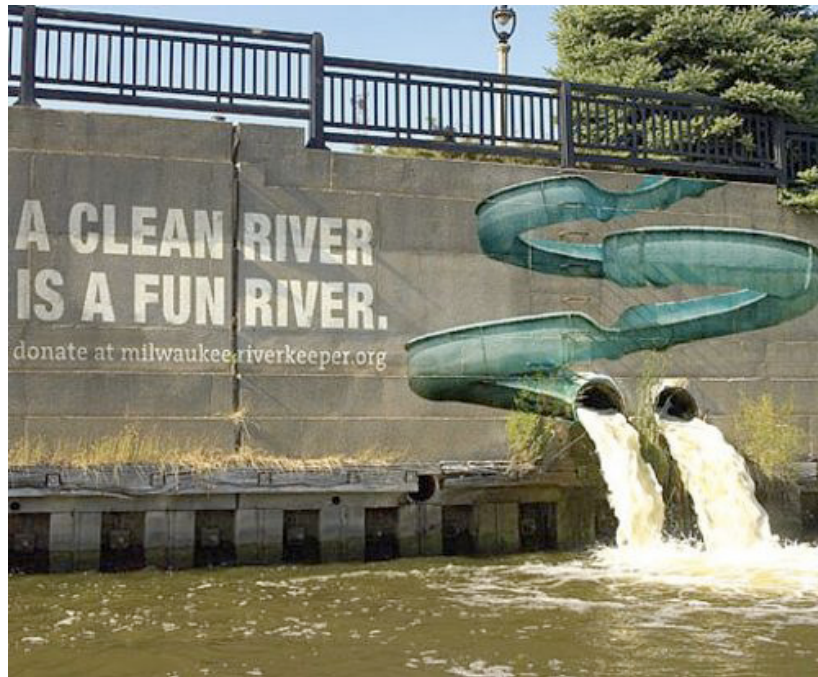
These problems can be monitored by forums like the stencil revolution website and other individual websites.

Fake Artworks

Fake street artworks are usually seen as non-ethical but if the artwork reaches the goal, it can be a medium for the street artists.

"A clean River is a Fun River" artwork is street artwork published on Wooster collective (2009). The artwork was first published like an anonymous artwork. After a while the artwork became very famous and it started to spread over the internet. I have sent an email to STIR media who released the artwork. They said it is a fake artwork made by photoshop. The interesting point is, they wanted to protest the pollution on Milwaukee river and now the civil government is painting the real one of the fake artwork.

This example can be seen as a successful example of fake artworks.



Stir agency, A clean River is a Fun River, Milwaukee river(USA), 2010

Final Project

With my final project i would like to start researching the socioeconomic and political effects of street-art on the community. What can be the ethics of the street-artists? How do artists release their artworks on networked medias? How to create a fake artwork over the networks? What can be the reactions of the street artists and the audience?

Fake street-artworks can be a frustration for the audience and the street-artists but it can also be useful for the goal of the artwork. Is it possible to use fake street-artworks in a useful way.

With this point of view i will try to judge hybrid, mirror mediums with the ethics of the street-artists. As an outcome, I will try to open the use of online fake artworks and define them as a medium for the street-artists.

References

Jia-Lu Cheng, 2008, On Control Societies: A Deleuzian Postscript, London, p.22

Alexander R. Galloway, 2004, Protocol: How Control Exists after Decentralization, The MIT press. United States of America, p.4-5

Alexander R. Galloway, 2004, Protocol: How Control Exists after Decentralization The MIT press. United States of America, p.11.

Bureau d'études, 2003, Governmentality, from the publication "InfoSpace,InfoWar"(N5M4)

Terri Craft, 2008, "Zephyr – Jeff Ho Interview". Juice Magazine (Issue 56)

Woostercollective, 2004, Hakim Bey, Poetric Terroris, Available at: <http://www.woostercollective.com/2004/01/what_the_hell_should_we_call_i.html>

Henri Lefèbvre, 1974, The production of space, Bllackwell Publishers Ltd, Oxford, p.167

em Cohen, 1996, Lost Book Found, Vhs

Löwgren, Jonas, February 23, 2000, Hacker culture(s): Origins, lecture notes.
Available at: <<http://webzone.k3.mah.se/k3jolo/HackerCultures/index.htm>>

Noah Wardrip-Fruin and Nick Montfort, 2003, The NewMediaReader, The MIT press. United States of America, Volume 1, p.26

Woostercollective, 2009. A Clean River Is A Fun River.
Available at: <http://www.woostercollective.com/2009/01/a_clean_river_is_a_fun_river.html>

Taki183, 1971, "Taki 183" Spawns Pen Pals, The New York Times
Available at: Biography, <<http://taki183.net/>>

Stencil Revolutionhttp, Available at: <[2011//www.stencilrevolution.com/](http://www.stencilrevolution.com/)>